u parennial glory over the lands and the names by whose wealth they have been sustained. In this country no such haids are to be found. I tronage of this kind can exist only where the commons wealth of a few overshadows the poverty of the multitude; and our political institutions wisely seek to render impossible this condition of its existence. The whole structure of our society repels and preclades it forever.

The American Art Union was established upon the assumption that the love of Art is universal, and that it will crave and seek its proper food, wherever and whenever it may be stimulated into proper activity. The love of Art will always prompt to the purchase of its productions. The first thing to be done, therefore, for "the promotion of the Fine Arts" in any country, is to swaken in the public mind an interest in the works of Art, and a desire to possess them. No isculty or sentiment is more susceptible of entitivation than the love of Art. The habit of seeing fine paintings, engravings, or works of Art of any kind, stimulates an admiration of them and grows varonger and more intelligent the longer it is in onlived. The Art Union has, therefore, sought to runged. The Art Union has, therefore, sought to place works of art in the hands, and within the knowledge, of all clusses of that vast and within the knowledge, of all clusses of that vast and widely scattered people upon whose intelligent support the Fine Arts in the United States must always depend. It gives to every member as many

the Fine Arts in the United States must always depend. It gives to every member as many copies of engravings as fall within the means mmitted to its care. Its keeps open in this retal city and metropolis of the whole country, fallery of Paintings, embracing the best works its command, and free to the inspection and dy of every member of the whole community. devotes the larger portion of its funds to the prechase, from American Artists, of original pictices, offering them first, in its Gallery to the free man of the whole public, and then assigning them use of the whole public, and then assigning then to the individual members whose property they become, in accordance with the prescriptions of the Constitution. It sends to every member from the date of his subscription, a monthly peri odical, filled with valuable and interesting matter odical, filled with variable and interesting matter upon art, containing a record of the progress and pans of the Institution, embellished with frequent original illustrations, and carefully prepared to interest, guide and instruct the public mind on the various topics embraced within its scope. And it seeks, month after month, and year after the things a source of intelligent secretaries in year, through a corps of intelligent secretaries, in every section of the country, to stimulate the public love of Art, to prompt the public mind to an active service in the cause of Art, and to create a public sentiment which shall recognise Art as an essential element of National culture, and

a public sentiment which shall recognise Art as an essential element of National culture, and thus place it upon a foundation as firm and as lasting as the nation's life.

The ancess which has attended the efforts of the Art Union thus far, may be seen in the record of its transactions. During the last five years alone, it has distributed among its members, scattered through the whole length and breadth of the land, nearly 2,000 original paintings—more than 100,000 engravings—over 500,000 copies of the Monthly Bulletin, beside a great number of medals, statuettes, and other works of art.—These productions of American genius have gone into every corner of the United States. They have found their way into the parlors of the rich and the homes of the poor—into halls dedicated to luxury and taste, and into the humble cottage where daily labor has been relieved and soothed by their ministrations. They have been seen and studied by hundreds of thousands, beside those whose property they have become. Multitudes, in the remotest and most retired localities of the land, to whom Art in no other way had the slightest access have had new Measures a wakened land, to whom Art in no other way had the slight est access, have had new pleasures awakened within them, and a new class of high enjoyments opened to their view and brought within their

reach, through the agency of this institution.

Not less marked, nor less beneficent, has been the effect of these exertions upon the Artists and the Art of the United States. Whatever, indeed, promotes a love of set among the people, who are its only patrons, must of course promote the in-terests of its professors. The American Art-Union, by twelve years of continued and laborious effort, has secured a regular, annual contribution of over \$80,000 from the great mass of the Amer-ican needle for the support of Art and encourage. ican people, for the support of Art and encouragement of Artists. Patronage of American Art to this extent, has been created by the labors of the American Art Union; the service rendered is equivalent to the establishment of a Fund of more than a Million of Dollars, the yearly income of which, with the necessary deductions for the of which, with the necessary dedictions for the expenses of its collection and management, should be divided among American artists in all departments, in proportion to the number and excellence of their productions. This whole amount is contributed in sums of five dollars each, showing the immense number of persons who have become interested in the Fine Arts, directly and solely through the efforts of this institution. At solely through the efforts of this institution. At the same time men of wealth have been stimulated by this pressure all around them, to a still further patronage of Art. Private orders to artists of character and reputation, have been greatly multiplied, in number and in value, while young artists, whose early efforts have promised ultimate success, have been aided and encouraged. Very many of these whose pages and representations. mate success, nave over lines and encouraged. Very many of those whose names now reflect honor upon the country, and whose works take creditable rank among the materpieces of genius, were aided, encouraged and advanced, in position and in fortune, at the outset of their career by the American Art-Union; while several of the most promising young artists of our land have been constantly supported in the schools of Eu rope, and enabled to prosecute their studies there, by the aid they have received from its funds, in exchange for their productions. The only class of artists who have been at all decreases. jured by its operations, consists of those who are distinguished only by conspicuous and hopeless mediocrity. These persons may have been redistinguished only we consider any have been reduced to their proper position, in the general judgment, by the active competition which the American Art. Union has done something to create. Whether the friends of art, or the public at large. have reason to share their griefs, or their hostility to the American Art Union, it is not necessary for the Committee to say.

The Committee refer, as another evidence of success of the endeavors of the American Art Union to create a public interest in the cause of Art, to the fact that since its establishment similar institutions have sprung up in various parts of the country. There are now five other Art Unions in different sections of the United States, all engaged in the same cause, and all at tended with a good degree of success.

tended with a good degree of success. The Committee regard them as co-workers with this Institution; and they look upon their existence and prosperity as not least among the beneficent results of its exertions.

It must not be supposed that the success of the American Art Union has been achieved by the spontaneous cooperation of those who have become its members. The work has been accommits the success and behaviours. plished only by the most important and laborious exertions on the part of the Committee and Officers of the Association, acting through the agencies which they have established in all sections of the country. The selection of honorary Secretaries, the constant supervision of their operations, the correspondence required upon all points of inries, the constant supervision of their operations, the correspondence required upon all points of interest involved in their connection with the Institution, impose upon the Committee a degree of labor and responsibility not easily appreciated by those who have no practical acquaintance with the details of their operations. From no degree of labor or responsibility, however, have they ever been disposed to shrink. They have been ancouraged to perform every requisite service, however arduous, to encounter every form of hos-fility, however unprincipled and malicious, and to pass in silence the most wanton aspersions apon the personal integrity and character, by the belief that they enjoyed the confidence of the intelligent public; that they were doing something to aid American artists, and to benefit the American people: that they were stimulating, in some de-gree, a love and a knowledge of art, and an in-terest in its productions, and thus laying the foundation, in the national mind and character, for high schievements, in coming years, on the part of

their gifted countrymes.

The Committee and the Members of the Art-Union, are under obligations, which justice re-quires them to acknowledge to the Honorary Secretaries, to whose exertions on behalf of the Institu tion its success is mainly due. The Committee pressing the obligations of the Art-Union to its Treasurer, Mr. George W. Austen, for the intelli-gence and fidelity by which his administration of its financial affairs has always been marked.

It has always been found necessary to publish a monthly Bulletin of the transactions of the Art-taion, for the information of its members. The Committee have deemed it advisable to enlarge monthly Art Journal, which shall contain essays, criticisms, a full record of the progress of the Fine Arts, and generally whatever will tend to advance the great public objects for which the Art-Union was established. The plan received the public

approbation of the members in 1848, and has been eceived with marked and emphatic favor by sub-cribers in every part of the country. It is hoped hat it may be made of service in inducing subscriptions at an early period of the year. The in-terest upon five dollars is all that any person can lose by becoming a member in January, rather than in December;—while he will gain a foll year's subscription to the Bulletin, abounding in original pictorial illustrations and embodying a

original pictorial illustrations and embodying a large amount of valuable matter upon topies connected with the various departments of Art Very great inconvenience is felt from the postponement of subscriptions until the last week of the season; it is hoped that the gratutious offer of the monthly Bulletin may induce a change in this respect.

The Committee of Management are required by the Constitution to report the "principles which have governed them in their selection of Works of Art." No change, in this respect, has been made during the year now closed. They are restricted, in their purchase of paintings, to works of resident artists or of American artists resident abroad, and are thus precluded from adding to abroad, and are thus precluded from adding to their collection many very valuable and attractive works. They have felt it due to the members, that the average price paid for paintings should not be so high as to make their number unreason. ably small, in proportion to the number of mem-bers among whom they are to be distributed; and as a matter of course, the Gallery contains a tures of various degrees of merit. Had they at liberty to expend the whole amount placed at liberty to expend the whole amount placed at their disposal upon one third or one ball as many pictures, the collection might have had fewer paintings of inferior merit, though the number of good ones could not have been very greatly increased, for no decidedly good pictures offered during the year bave been refused. It must be borne in mind, by those who look for masterpieces only in the Gallery of the Art Union, that the number of Artists of the highest rank in America is not yet so great that the selections to so large an amount can be easily made from their annual productions. Within the limitations thus imposed upon them, the Committee have exercised their best judgment in the selection and purchase of works of Art. They have bought no picture, at any price, which did not, in their opinion, contain some mer-Art. They have bought no picture, at any price, which did not, in their opinion, contain some merit, either of design or execution—or evince promise of advancement and improvement on the part of the artist. They have endeavored to guardagainst exorbitant exactions, without the exercise of parsimony. They have preferred American subjects, and have sought to encourage compositions of national and historical interest. They have not problem in the property of the United States. The plan upon which the American Art Union

The plan upon which the American Art Union is organized is commended more and more warmly, by the experience of each successive year, to the sound judgment of every unprejudiced observer. It is adapted at once to the nature of the work to be performed and to the extent of the field in which its operations are to be carried on. The exclusion of professional artists from the management of the Institution, deprives it of aid and counsel which might be, in some cases, of essential service. But it has also saved it from influences that might have been injurious. ses, of essential service. But it has also saved it from influences that might have been injurious,— from professional jealousies and rivalries, from the collisions apt to arise between contending schools of art, and from the imputation of self-in-terest or favoritism which, under any other organization, it would be impossible to escape. The manner of distributing works of art, by lot, is open to some real, and to more fanciful objections: open to some real, and to more fanciul objections; but as these works are the actual property of all the members, and must by some mode be assigned among them, it is not easy to suggest any method of doing this so convenient, so equitable and so thoroughly open to public supervision as that prescribed by our fundamental law. The assignment of prizes in money, to be expended for works of art by the drawer himself, might be prefeabled if the attree of New York and its immediate. works of art by the drawer himself, might be preferable if the city of New York and its immediate vicinity alone, formed the only field of our operations:—but no one who remembers that the great majority of the members of the Art Union reside at a distance of hundreds and thousands of miles from the center of its labors, and from the metropolis of art, can fail to see that any such system forms Association would impose upon its members a degree of care, expense and risk which they would never assume, and upon its management an extension and complication of labor which no Committee competent to the task would willingly undertake.

The Free Gallery, moreover, is one of the most popular and beneficent features of the American Art Union;—and its existence depends, directly and entirely, upon the method of assigning the pictures which has been adopted.

The experience of the past affords the best and the safest guide for the future. Twelve successive years have tested the system upon which the Art Union rests, and have shown conclusively that the only limits to the benefits it may con for upon the Fine Arts in the United States, is found in the character and extent of the efforts which may be put forth on its behalf.

Grateful to the members of the American Art-Union for their confidence and support, and earn-estly commending it to the continued and effective friendship of all lovers of Art, the Committee en-ter, with renewed energy and zeal, upon the labors and responsibilities of another year.

The Report was adopted.

Mr. Austen, Treasurer, then read his report, which was as follows:

TREASURER'S REPORT. 20 1050 cash from 16,510 members.

from sale of bulletins from profits on reals. received from a Secre balance represented by the	1,706 16 182 50 tary of 46 46 08 p preper-
Total	
Works of Art distributed among the Mings, Sculptores, Bronze Statuettes an ings, klustrated Bulletin and Reports 1,000 works on the Catalogue 16,500 copies of the engraving of "Anne Page, Slender and Shallow" 16,500 copies of "Gallery of American Art" 227,000 etchings and wood cuts 113,000 bulletins and wood cuts 116,000 bulletins 16,500 (linestrated Annual Reports Engravings of the years 1440, to 1849. Restoring plate of "Gen. Marion".	d Medula, Engrav- Cr.

cer-st.

Five per cent, on the income of 1850. 4,077 50
Profit on tents. 182 50 6,019 50

Printing circulars, certificates and notices. 462 50 609 15 two galleries..... Paxes.

General expense, fuel, freight and carriage, pelice attendance and office expenses. 923 47

Which was received and ordered on file. The next question was the election of seven

members of the Committee of Management Those whose terms had expired were rechosen. The Distribution.

The vast Hall was filled with an audience of thirty-five bundred people, nearly all of whom were directly interested in the awards of chance which were the great feature of the evening -There seemed to be about an equal number of ei

The Mayors of New-York and Brooklyn were selected to preside over the drawing. Mr. Cozzens then read the certificate of the Inspectors of the Numbers, who certified that all was correct. The numbers following the first 250 drawn numbers were entitled to a medal of Stuart; those following the second 250 to a medal of Trumbull. Mr. Brady introduced the new District Attor-

ney, N. B. Blunt, Esq in a few most amusing re. marks. Mr. Blunt replied in a strain quite as The rickets were placed in the wheels, and the

drawing proceeded with the following result :

Paintings:

1. The Standard in Danger and the Standard Bearer:

1. W Glass Drawn by O W. Thorp, 160 East 21 test N 2. Boone's First View of Kentucky. . . . W. Ranney Drawn by (This name we lost entirely.)

5. The White Horse of Abd-el-Kader. Drawn by Albany Gallery of Fine Arts, Albany, N. Y.

f. Thinn's Studio. T. P. Rossite Drawn by Ed. A. Lambert, Brooklyn, N. Y. Drawn by Ed. A. Lambert, Brooklyn, N. Y.
7. The Trio.
Louis Lang
Drawn by Watson Freeman, Boston, Mass.
2. Peasants of Cevarro.
Drawn by J. Mcalley, Brooklyn, N. Y.
L. David

9. First Love. Drawn by Robert Di Rey, Dayton, Ohio 16. Moonlight. Drawn by W. E. Norris, Baltimore.

11. Sea Coast, in a Storm, D. W. C. Boutelle Drawn by Theodore Taylor, Providence, R. I. 12. Long Ship's Lighthouse. T. Rirch Drawn by Capt. J. H. Warren, East Garkson, N. Y. 14. On Otter Creek. P. E. Church Drawn by W. P. Hele, Winchester, N. H.

16. The Black Charger. A. Wenderoth Drawn by Mrs. Win. T. Latimer, Albany, N. Y. 17. Study from Nature... J. F. Rensett Drawn by Albro Howell, 140 Madison-st. N. Y.

19. The Mischievous Boys. ... Fischer Drawn by N. S. Jarvis, U. S. Army, Fort Brown.

20 The Armorer, Drawn by J. H. Woods, Alton, III. 23. Washing at the Well C. F. Blauvelt Drawn by Lewis B. Cobb, Jersey City, N. J.

24. Church of the Holy Innocents, West Point, New-York, Drawn by D. A. Comstock, Wall-st N. Y. 25. Marine View. T. Birch Drawn by Charles D. Ridgeway, Paterson, N. J.

27. Court Yard of the Artists. T. Hicks Drawn by Frederick Peters, Hamburgh. 29. Lake Scene, Afternoon, J.F. Kensett Daswn by John C. Hoyt, Udca, N. Y.

36. New-York Harbor. F. H. Lane Drawn by Joseph Johnson, 278 East Broadway.

40. Snowballing. C. F. Blauvelt
Drawn by Dan'l McDougall, Port Gibson, Miss.

Drawn by Harry Messenger, 161 Maiden-lane, N.Y.

48. Lake Scenery.
Drawn by Lemuel C. Holmes, Smither Basin, N.Y.

49. The Spy.
J. W. Glass
Drawn by Wm. J. Davis, 378 Sixth-avenue.

50. Sylvan Lake, Greenwood.
Drawn by Charles H. Howland, Cincinnati, Ohio.

51. Hawking Messenger, 161 Maiden-lane, N.Y.

52. Hawking Messenger, 161 Maiden-lane, N.Y.

53. Hawking Messenger, 161 Maiden-lane, N.Y.

54. Hawking Messenger, 161 Maiden-lane, N.Y.

55. Hawking Messenger, 161 Maiden-lane, N.Y.

56. Hawking Messenger, 161 Maiden-lane, N.Y.

57. Hawking Messenger, 161 Maiden-lane, N.Y.

58. Hawking Messenger, 162 Maiden-lane, N.Y.

58. Hawking Messenger, 162 Messenger, 163 Messenge

Drawn by Mrs. Athert Gilbert, 36 Cast Sixteenth at

57. Trappers. J. Clonney Drawn by E. A. Holbrook, Buffalo.

55. Subset. F. E. Church Drawn by Alfred M. Rowe, 51 Third-st. 60. Williams' Bridge-Summer R. Gignoux Drawn by Mrs. J. D. Brush, 245 Peari-st.

63. Landscape Composition ... J. F. Kensett Drawn by W. D. Bowerman, Brooklyn. Regretis.
 Drawn by Feward Appleton, Redding, Mass.
 Trawn by Edward Appleton, Redding, Mass.
 R. W. Weir Drawn by Mrs. Sarah Gage, Hudson, N. Y.

71. The Ravine. J. F. Kensett Drawn by Miss Mary S. Armstrong, 220 Cherry-st. 72. Fruit Piece......L. Grube Drawn by F. A. Concklin, 163 Tenth et. 73. Kauterskill Falls. J. W. Casilear Drawn by Aug. Frothingham, Pittston, Penn.

71. Tom Thumby Miss A. Slater, 40th-st.
75. Dogberry and Verges reporting the Watch to Leo-Drawn by Kirby, Carrington & Co. West-st.

Drawn by Kirby, Carrington & Co. West st.

76. Cinderells ... A. Rutherford
Drawn by E. Van Duzen, Cuyahoga Falls, Ohlo.

77. The Knight of Sayn and the Ghomes ... E. G. Leutze
Drawn by A. R. Throckmorton, Freehold, N. J.

94. Landscape Composition. J. W. Casilear Drawn by Howard F. Christy, Louisville, Ky. 56. View in New Hampshire S. L. Gerry Drawn by Franklin K. Woodbury, Gloucester, Mass.

90. Landscape. D. W. C. Boutelle Drawn by James B. Ayres, Macon, Ga. 91. The Last Shot W. Ranney Drawn by Mrs. Anna E. Lambert, New York

92. Country Sparking J. B. Stearns Drawn by Hy. Leavenworth, Burlington, Vt. S5. The Favorite Escaped. J. T. Peele Drawn by Mrs. Jane Faulkner, 11 Third-st. 96. Fruit Piece......L. Grube
Drawn by W. L. Cohen, Nashwa, N. H.

97. Landscape Composition. J. W. Casilear Drawn by Miss A. K. Whittleeey, Syracuse. 98. Landscape. D. W. C. Boutelle Drawn by Bernard Betterline, Cincinna I. Ohio.

Drawn by John S. Mooney, 18 Bleecker-st.
100. Drawn of Areadia. Thomas Cole
Drawn of Areadia. Thomas Cole
Drawn by Samuel Westcott, Jersey City, N. J.
101. Little Jack Horner. A Chappel
Drawn by H. Hansen, Copenhagen, Deumara.
102. Fruit and Flowers. S. Roesen
Drawn by Mrs. J. Dillon, Ohio.
103. View on the Fisckill, N. Y. Thomas Doughty
Drawn by Edward Lamb, Boston.
104. Disputed Game. Thomas H. Hinckley
Drawn by Jack. W. Newkirk, 124 Grand st. N. Y.
105. Lantscape. W. Newkirk, 124 Grand st. N. Y.

112 Buttermilk Falls. J. McEntee Drawn by Harriet A. Flood, Troy, N. Y. 113. Morntain Scenery W. Reine Drawn by Fred'k Boardman, New Muford, Ct.

118. First Prayer in Congress T. H. Matteso Drawn by Samuel Pillsburg, Middleford, Me. 119. The Quiet Nook. J. R. Waterston Drawn by Jno. G. McBride, Rayenna, Ohto.

 Halt on the Prairie. W. Ranney
 Drawn by Mrs. E. D. Noah, 167 Rivington-st. N. Y.
 Harbot of Newport, R.I. Thomas Thompson
 Drawn by J. D. Rexford, N. rwich, N. Y. 123. Oullet on Saugerties Lake, N.Y... Thomas Doughty Drawn by Henry Waller, Marsville, Ky.

124. Swiss Scenery.
Drawn by H. S. Waldo, Jr., Boston. 126 Fruit. J. H. Wright Drawn by B. B. Boerum, Wallamsburgh, N. Y. 127. Deep Hoflow, Catakail Honry Ary Draws by Henry L. Hawley, Augusta, N. Y. 128. View on the Sound. J. L. Morton Draws by Wm. Ballersby, Savannab, Ga.

123. Autumn. D. W. C. Boutelle
Drawn by F. A. Plerce, Amberst, Mass. 131. Landscape. Thomas Doughty
Drawn by J. B. Simpson, N. Y.

Drawn by J. B. Simpson, N. Y.

W. J. Stillman
Drawn by Mrs. R. P. Sedgwick, Brooklyn.

S. R. Gifford
Drawn by Charles P. Nielson, 736 Broadway, N. Y.

McElmer
Drawn by Jas. Smiley, 35 West-12th-st. N. Y. 135. Rosd Scene. J. F. Gropsey Drawn by J. D. Brodick, 31 Henry-st. N. Y. 187. Moonlight. N. J. Kellogg Drawn by Mrs. C. Van Alstyne, Canajoharie, N. Y.

139. Fruit and Flowers. S. Roeser Drawn by C. Williams, Colberton, Ga.

143. Flowers. J. H. Wright Drawn by Mrs. A. E. Jones, Macon, Ga.

Drawn by John A. Brush, Bushwick, L. I.

146. Harvest Scene. F. Hoinrich
Drawn by Jno. A. Brush, Bushwick, L. I.

147. View of Berschiesgarden in Tyrol. P. Weber
Drawn by John Ames, Springfield, Mass.

148. Bronze Bust of Washington. H. Kneeland
Drawn by Mrs. J. C. Smith, 413 Fourth-st. N. Y.

156. The Burning Castle—Moonlight....... C. P. Cranch Drawn by John F. Dare, Cincinnati, Ohio.

163 Ben Venue from Kirkenbrook, Highlands of Scot-land, W. R. Miller Drawn by S. Linsley, Toledo, Ohio.

164, Middle Ages. F. A. Chapman Drawn by Sam'l P. Bell, Savannah, Geo. 165, Introduction of Christianity Into England, A.D. Drawn by Dr. Wm. P. Garland, Jackson, Miss. andscape, View of Squam Lake.......S. L. Gerry Drawn by D. C. Aitkin, Br oklyu.

167. Indian Ball Play Seth Eastman Drawn by S. L. Trendwell, 519 Broadway.
168. The Coquette. G. H. Hall Drawn by Geo. M. Perkins, Norwich, Ct. 169 Marine View. F. G. Green
Drawn by P. Stockbridge, Brooklyn.
170. The Forume-Teller. T. Buchanan Read
Drawn by S. F. While, North Brookfield, Mass.

175. Roadside View. Seth Eastman Drawn by Samuel Brigham, Windham, Conn.

182. Adirondae Scenery-Dix's Peak Charles Baker Drawn by Wm. H. Brooks, 509 Grand-st. N. Y.

183, The Old Abbey. W. R. Miller Drawn by Mrs. J. L. Clark, Elmira, N. Y.

196. Landscape Scenery on Bear Camp River. . S. L. Gerry Drawn by Abram B. Warner, 189 Bleecker-st. N. Y.

192. The Deserted Hut. C. P. Cranch Drawn by D. C. Greenleaf, Brockport, N. Y. 183. View of Binckweitz Island, N. Y. F. E. Church Drawn by H. M. Page, Haverstraw, N. Y.

Diskyn by Henry D. Harl, New-York

185 Adminis Sketch, Mereau, Middletown, N. J.

186 View in Switzerland J. W. Casilear

Drawn by Chas. E. Greene, Trenton, N. Y.

198. Thenetorsis. A. B. Durand Drawn by Frank Moore, N. Y. Historical Society.

263. Landscape Thomas Doughty Drawn by Mr. Ames, London. Eng.

213. Indian Vespers F. A. Chapman Drawn by Charles H. Smith, Thomaston, Me.

216. Ira Mountain, Vt. F. E. Church Drawn by A. B. Hull, Angelica, New-York. 217. View on Empus Creek, N. Y. A. B. Durand Daawn by Mrs John Brough, Madison, Indiana.

222 The Young Pedlar. James Brow Brawn by Dr. Wm. L. Johnson, Exeter N. H. 223. Marine View F. G. Green Drawn by George Harris, Hartford, Ct. 224. On the Wing.
Drawn by John Broadhead, Philadelphia.

226. Solitude—Pontine Marshes, Ita'y ... J. F. Cropsey Drawn by J. R. Miller, Chalk Levels, Va. 228. West Branch of the Delaware . . . T A Richards Drawn by James H. Harman, Portland, Me. 229. Italian Family. F. Hohor'ch Orawn by F. T. Hubbard, Hagerstown, Md.

232. Deep Hollow, Catiskill Monitains ... S. R. Gifford Drawn by Newman Johnson, Haverill, Mass. 233. View nen Clarendon, VI. ... F. E. Church Drawn by Roby G. Stone, Platisburgh, New-York.

Switzerland-Landscape, Scotland-A A Delessard 235. Landscape. Pair A. Delessard
Drawn by Goorge W. Embree, 224 Third-av.
226. View in Ulster Co. N.Y. J. M. Casilear
Drawn by Mrs. Julia Higgius, Waterford, N. Y.

277. Cataxill Mountain Scenery 1 F Kense Drawn by Alex B Durinel, Mechanica Falls, Me

241. Landscape. W. B. McConkey Drawn by Henry Ludwig, New-York. 242. The Rustic Chat. Jerome Thompson Drawn by Kirby, Carrington & Co. 177 West-st. N.Y. 243. Landscape. F. E. Church Drawn by H. D. Clary, Boston, Mass.

244. Mid-numer Evening. T. A. Richards Drawn by M. L. Cobb, Sing-Sing, New-York.

263. Playing at Chess. J. Carim Drawn by J. C. Swan, Portland, Me. 254. View on the Grand Canal, Venice. Thomas Hicks Drawn by A. Ward, New-York. 255. View of the Karparths, Hungary J. Kummer Drawn by Jas. D. Hyde, Hydeville, Vt.

Twilight Prawn by Robt Dillon, 50 Burling Stip.
 The Grandfather's Guide. R. S. Dunning Drawn by Jno. W. Hill, Nyack, N. Y.

264. View of the Offing at Havre. F. T. Palmer Drawn by A. G. Zabriskie, St. Augustine, Flo. 265. View on the Susquehanna. D. W. C. Boutelle Drawn by Weare Coffin, Nantucket.

Landscape. F. A. Chapman
 Drawn by J. Markham, Verssilles, Ky.

 View of Mont Blanc, near Geneva. F. T. Palmer
 Drawn by Jao. W. Thompson, Ballston Spa, N. Y. 3

273. The Contented Cobbler . R. Kohler Drown by Geo Hodges, jr., Oxford, Mass. 274. A Passing Storm of Wind and Rain. ... R. W. Hubbard Drawn by Alex. Dimmick, Pittsburgh, Pa. 275. Landscape. Henry Panton Drawn by Wm. Ellison, Duxbury, Mass.

zre. Landscape—Morating Drawn by John Insley, Waterloo, N. Y.

 The Ruined Bridge.....John Drawn by H. M. Walruth, Lockport, N. Y

298. View on the Grand Canal, Venice......T. Hicks Drawn by Wm. Davenport, Fall River, Mass. 259. Moon Rising after a Suirry Day...D. W. G. Boutelle Drawn by Frederick Bogle, Bratoria, Texas. 360. Peter Smyvesant and the Cobbler...J. W. Ehninger Drawn by Mrs. Mary Everton, 78 Spring at.

Drawn by David Austin, jr. 24 William-st. N. Y. Drawn by Dr. Josathan Knight, New-Haven.

26. Two Sketches—Pair.
Drawn by Jonathan B. Nichols, Newark, N. J.

307. Winter Sketch.
Drawn by Jeo. N. Lyon, Northeastle, N. Y.

22. Indian Hunter choosing an Arrow, (Bronze Sta-Drawn by B. P. Ray, Nashville, Tenn

Drawn by Smiton Concersion, anaywine, ny.

211. Moonlight. J. Le Grande
Drawn by T. Spencer Kirby, 19 Warren-st.

312. Hackensack Bridge, Newark, New-Jersey, in the distance. J. Burford Drawn by Geo. E. Sherwood, 252 Broadwa

18. The Mersey, LiverpoolJ. E. Buttersworth Drawn by Cornellus W. Lawrence, Bank State of New-York. New-Fork.

Summer Shower—Composition...... T. Doughty

Drawn by W. C. Black, New Orleans. 321. A Study from Nature—Long Island......T. Doughty Drawn by John O. Cram Marietta, Ohio.

233. A Cove in Big Trout Lake. D. Duntington Drawn by Mrs. Jane E. Wetmors, Nashville Tenn. 234. Landscape. W. M. Oddie Drawn by E. McCall, Manafield, Olifo. W. R. Miller

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Drawn by John Van Goswick, Albany, N. Y.

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328. Landscape. ... D. Hontlington
Drawn by Henry Hewlit, Pottadam, N. Y.

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330. The Fancy Dress. ... J. W. Glass
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